

**Theatrical Workshops to Address Non-verbal Features for Teachers in Development of  
Universidad Tecnológica de Pereira.**

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**LICENCIATURA EN BILINGÜISMO CON ÉNFASIS EN INGLÉS**

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**Research project to obtain the degree of Licenciado en Bilingüismo con Énfasis en Inglés**

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### **Justification**

In this paragraph, we want to state the importance of the nonverbal competence performed within the classroom as well as the pertinence of implementing drama-based sessions in teachers in development to address this competence. First, we will see how nonverbal features, such as gestures, body language, voice projection, may be useful to complement the message, idea, or emotion that a teacher wants to transmit in a class. Second, we will present three different drama courses offered at Universidad Tecnológica de Pereira (UTP), and finally, we will expose the purpose of this classroom project.

In common affairs of the labor as a teacher, one is constantly at the center of a class conveying/explaining concepts while being observed and judged by learners. As bodies are constantly sending unconscious messages, then, a teacher has to minimally have a slight idea of the impact or implications on students' emotions and reactions made by our words or our image. As Bastida (2017) presents in Club del Lenguaje no Verbal, he says in his article that “El lenguaje corporal tiene el poder de transferir las actitudes y sentimientos de las personas a los demás y en muchos casos puede ser incluso más eficaz que los mensajes verbales” Bearing this in mind, effectiveness in transmission of ideas can be rich or poor depending on how our bodies express the uttered message. Sure enough a teacher who has a more open, expressive, and friendly aptitude will cope with children, for instance, better than a close, timid, and serious one.

These are several aspects such as eye contact, expressiveness, gestures, hand movements, posture are also known as primary components found in nonverbal communication; thus, including voice projection as another feature that matters to this project; these aforementioned features can be addressed at the light of theatre. For this reason, we requested historical

background occurred at UTP in relation to drama-based courses, seminars, or workshops to better picture the scope of our established project. Afterward, the coordinator and director of culture in the “Vicerrectoría de salud y bienestar universitario” reported to us that currently there are only two inscribed courses that are managed, monitored, and controlled by professors who belong to the UTP community. Respectively, these theatrical teams are “La Escafandra UTP” and “Laboratorio corporal Isadora Duncan” and they have been representing the UTP in the field of drama and theatre. Additionally, there is an extension project which is not being offered currently, but it was offered within the campus. Its name is Roll-Stage, and it was a scenario for teachers in development of the Lic. Bilingüismo con Énfasis en Inglés. The characteristics of these three courses will be presented below.

The theatre group called La Escanfandra was born in September 2004. Nowadays, the group is integrated by students of different programs, and the workshops are offered biannual. There are no restrictions regarding participants age, number, experience in the field, or university they belong to. It seeks to validate a cultural space within the academy that allows the exchange of experiences in other areas different from a specific area of knowledge, and the use of artistic language as a means of training in various aspects of the individual: body language, voice projection, dramatization, collaborative work, among others.

Laboratorio Corporal Isadora Duncan was born in 2014 in the UTP. Since that time, it has been a place to explore and learn not only about bodies, but also emotions. In order to do it, theatre and dance have been used as the main artistic channels. All the activities carried out within this laboratory are developed in an environment of constant learning of art and being in different situations, interpreting and embodying diversity of people in the same body. It is also a



mutually supportive environment where the goal is to explore the full potential of those who integrate Isadora. It is also offered as an elective subject for different programs in the campus.

Finally, in 2014 started a research project under the name of Roll-Stage developed by the students Rosana Giraldo Vallejo and Santiago Echavarría Betancourth with the aim of establishing pre-service English teachers' security variations, when implementing a drama workshop. The research only worked with students from Licenciatura en Bilingüismo con Énfasis en Inglés; Roll-Stage was operating as a workshop from 2014 to 2018, and the basis was theater workshops and drama techniques with an emphasis on teacher's security. Participants not only worked on their security, they also explored teachers' skills such as time management, stress control and emotional factors that affect how the class is developed. This was another way to practice and improve communicative and teaching skills for students of the degree in that short period of time. Considering that it is important for a teacher to be conscious about the function of paralinguistic and non-verbal aspects within the classroom interaction. As a matter of fact, said features are commonly addressed in theatre scenarios, we will expose the purpose of this project.

The purpose of this project is to implement theatre as a means for pre-service teachers to raise awareness of their body language and non-verbal communication features. It is well known that teaching requires expressiveness, demonstration, creativity, confidence, voice projection, and collaborative work skills. For this reason, the implementation of drama workshops will benefit teachers in development since it brings the possibility of addressing these aspects in a pedagogical and dynamic way.

Among the benefits of theatre it is necessary to mention that it fosters creativity, confidence, memorization, concentration, expressiveness, and voice projection. In this case, the workshops will include exercises to work on body language features such as: gestures, hand movements, posture, eye contact, and paralinguistic features like voice projection, tone, and modulation. These workshops will expose them every time to given circumstances in which they will act according to hypothetical situations, applying the skills aforementioned. In this sense, the drama based sessions will become an ally in the process of motivating pre-service teachers to utilize body language and nonverbal features in order to regulate their own speech, with appropriate voice quality, eye contact, and body language in general, within the classroom.

**Teaching Objectives:**

- To raise consciousness about voice and body language features through the implementation of drama-based sessions.
- To report observable behavioral changes in participants in relation to body language use.

**Learning objectives:**

- To become aware of body language use when interacting with others.
- To reflect upon the use of body language and voice projection features when addressing audiences.

## **Theoretical Framework**

### **Literature Review**

The aim of this section is to present other studies that have been done covering the use of theater to develop verbal and nonverbal skills. For this reason, there are two research projects that caught our attention and are worth mentioning. First, the study *The Effects of a Drama Workshop on Pre-service Teachers' Security* (Giraldo & Echavarría, 2018). And the other *El Teatro como Estrategia Didáctica para Fortalecer la Oralidad en los Estudiantes de grado 5* (Navarro, 2013).

The first study was developed at Universidad Tecnológica de Pereira with students of Licenciatura en Bilingüismo con Énfasis en Inglés, the authors began working with that population since they deemed that content knowledge combined with the performance of a Play that relates with that content, are crucial factors for teaching professional development. What they were seeking in this project was to enhance students' confidence to attain the identity of prospect teachers; the way in which they conducted it was utilizing drama workshops, including act techniques, and focusing on affective factors.

The project worked under the name of Roll Stage which started in the second semester of 2014 with a good welcoming of the student community. Now, regarding the implementation, this was carried out in a comfortable classroom with sessions of around two hours per week, using theatrical workshops where the main idea for creating and planning the lessons were body language, voice projections, and other skills that teachers in development need to improve in the role of facilitator. These features were the starting point to continue with Roll Stage in 2018

working together with the subject Professional Development in which the professor in charge considered the theater group as an ally to foster teacher's security in their training.

The mechanism to select participants/aspirants in Roll-Stage 2018 were open to the community of the degree, the owners of the project publish different posters around the Faculty of Arts where students could find a free online registration document. Adding to this, the project worked alongside with the content course called Professional Development in which the professor in charge of the course advocated and fostered students, who lacked affective and social skills such as self-confidence, to join in Rolle-Stage to improve the aforementioned skills.

The workshops were divided in 5 sessions, in all of them, the class started with a warm-up activity; then, the group work in different activities in which the purpose was to break the ice with participants, work with the body and speech to present themselves, reflect emotions using their body and speech, Chorus, sharing stories, Grupal Jelly, and other activities developed through the investigation process. Finishing each class, some homework was assigned to students for them to reflect questions, to analyze and contrast what they have learned in class with their daily life; also, to prepare a presentation using the structure assigned for each participant.

For the research, it was necessary to use some interviews and questionnaires to analyze the participants and diaries for students, to have a personal register of their reflections. Furthermore, a pre-test and post-test using a statistical procedure to analyze how much differ and vary the personal traits of each students' personality, this with the aim of scale and compare the confidence or security that practitioners had at the beginning at the end of the implementation.

The second study was conducted with fifth grade students from Zaragoza (Cauca) with a qualitative approach in which observations, surveys and interviews were made. The first instrument was useful to describe the context and participants, the second one to determine students' abilities regarding oral performances, and the last one in order to know what actions teachers did to promote oral skills. All of these were key elements during the process to identify that the primary teaching activities were still designed to address reading and writing skills. For that reason, it was significant evidence of difficulties presented by students in some respects regarding speaking skills such as low voice projection, lack of vocabulary, lack of coherence in speech production, and insecurity while being exposed to communicative situations.

Therefore, there were seven sessions with theatrical components as a means to reduce these weaknesses. To carry out these sessions, there were selected fifteen students that belonged to the three fifth grade groups of the institution, who presented the following characteristics: shy students, with low oral intervention and voice projection, and lack of participation. The main objective of the sessions was enhancing discourse constructions and confidence using theatre as a didactic tool and incorporating oral and body language features. Voice, pitch, lexicon, diction, among others were aspects of the oral production that were motivated through reading passages, text production, representations, and improvisation.

Regarding some remarkable results evidenced in the first study were that each session had the focus of reducing insecurity in participants as the results session 1 and 4 but, others like 2 and 3 demonstrated that the participants' security changed significantly since they show improvement in the body language and attitudes. Moreover, in session 4, participants show more control of their emotions at the moment of taking decisions, demonstrating the influence of this

proposal on affective factors. This also helped participants to reduce sensitivity to rejections, this was reflected in their attitudes presented in the session and varied positively during the activities of the class. In session 2, students' confidence increased despite the fact that trust in others was very difficult for them. A relevant observation from the teacher was how participants had a positive change not only in their confidence and body language but also in their participants' motivation and sociability thanks to some activities.

Moreover, in the second study, some results suggested that in all the sessions included a personal journal to write down the reflections during the process as well as direct observation to evaluate and analyze the achieved goals. After finishing the process, it was a notable improvement of the communicative component since it showed students' active participation and reduction of difficulties regarding pitch, diction, and pronunciation while reading aloud or being immersed in speaking activities. Moreover, students' confidence increases while performing the activities assigned and some other elements such as respect, collaborative work, and tolerance appeared to be assumed as fundamental values during the process. Concluding that these didactic sequence strategies not only help students to work on their oral production but promote attitudes of mutual respect as well.

The research projects aforementioned are convenient since it mirrors the viability of integrating theatrical features to address prospective teacher's nonverbal communication aspects. In both cases, there are positive results over which the population intervened. Firstly, (Giraldo, 2018) pointed out the importance of teachers' self-security within the educational context as part of the professional development itself and how theatre has a meaningful effect on altering this affective filter. Secondly, (Navarro, 2013) identify the need of looking for alternative scenarios

in which students can work on their oral production from a holistic way, considering that the traditional classrooms do not allow teachers to make activities that involve movement and action, the attention is mostly directed to reading and writing activities in which students are passive learners. This is a comfortable viewpoint that is affecting some other areas of learning as the author exposes in her study. Therefore, the implementation of theatre as a didactic strategy enables both teachers and students to face naturalistic and challenging ways of teaching and learning in a cooperative and expressive context, showing good results regarding active participation, voice projection, confidence, and interpersonal attitudes.

### **Conceptual framework**

The aim of this chapter is to present the main concepts that will be addressed in this study with their corresponding elements. We will start with nonverbal communication which is integrated by body language and its relevant features: facial expressions, eye contact, hand movement, posture; moreover, the definition of voice projection aligned from the definition of paralanguage. Finally, the concept of theatre will be presented

#### **Non-verbal communication**

Human communication refers to the capacity of expressing ideas, feelings, and thoughts which can be manifested using oral or corporal channels. When the message is transmitted with words, it is called verbal communication, and without words, nonverbal communication. This last term refers to those observable behaviors that are capable of conveying meaning once that most of the users have given them a communicative value, and its meaning is not manifested through words as the case of posture, vocal and facial expressions (Hess, 2016).

All these aspects carry out a cultural connotation since there are nonverbal cues that can be interpreted or understood with a high degree of accuracy due to its frequency concerning its implementation by individuals. Thus, facial expression, posture, body movements, self-touching, and non-linguistic vocal behaviors, such as voice projection, are determinant for human communication purposes. They are supported in the process of revealing emotions, needs, intentions, attitudes, and facilitating speech production (Patterson, 2001). Nonverbal communication is integrated by several components (Pennycook, 1985) such as kinesics (the study of body movements/body language), proxemics (the study of human use of space), paralanguage (non-lexical aspects of speech communication like voice projection), among others. Nonetheless, the concept of body language and its features will be introduced in order to explain in detail the terms that will be employed in this study such as facial expression, eye contact, gestures, postures, voice projection.

### **Body language**

Whenever one immerses towards social interaction, one's constantly sending and receiving messages that are transmitted through different channels, subjects, and essentially from the context in a word; which, if noted, are tied to the receptor's interpretation and subsequent reaction. And in spite of being ignored in our daily conversational exchange and even skulk from our conscious perception, our bodies reveal and express our inner thoughts, feelings, and, to some extent, our intentions. Thus, its predominance in conversation cannot either be missed out as it overweighs extensively the elements that a conversation is composed of. Namely, in 1967 at the University of California; professor Mehrabian, A, and his research collaborators investigated human communication patterns (Birdwhistell, 1970, as cited in Yaffe, 2011). Once analyzed and



discussed the findings, they drew the percentages that interplay among a conversation, leaving this:

- a) Using verbal channels, meaning the manifestation of our thoughts through words and expressions, solely represents 7% of the interaction.
- b) Not only what is said matters but the quality of how things are said pays a pivotal role when the message is decoded. Accordingly, it makes up 38%.
- c) Visual hunts, meaning all physical movements and gestures we, consciously or not, emit or transmit when one's interacting among other individuals. In other words, all the elements that body-language entails (we will explain in more detail about this affair). Which constitutes ultimately 55 percent of interpersonal interaction.

Despite the presented study may not serve enough to really picture and engulf body language entails, and yet it's widely accepted, to some degree, due to its influence in the realm of Non-verbal communication studies. Therefore, acknowledging its importance in our research, let us move on to broader insights regarding this affair.

The term appeared first in 1952 when the Anthropologist Ray Birdwhistell coined it as *Kinesics*, meaning the study of physical movements act by humans that are tied to culturally fixed patterns through observable transmissions of cues (Culturalequity.org, 2017). Eventually, as time passed, other researchers were into and willing to continue elaborating, polishing, and edifying said concept. Body language, then, can be seen as non-verbal behaviors that are transmitted by means of a person's body that has potential meaning to express inner emotions

and feelings (Segal, et al., 2019). Thus, these observable patterns are found in its particular features, which are body movement and posture, eye contact, haptics, gestures in general, and facial expressions (Fairus, et al., 2018; Patel, 2014). Even so, we are going to stress only on the definitions that are useful for the present research purposes.

### **Facial Expressions**

Solely facial expressions play a fundamental role when one's interacting among others that, spontaneously and/or unconsciously, a person's internal feelings, emotions, and intentions (to some degree) can be revealed and sensed. Thus, accordingly to Dipika's insights, it does not matter how much one strives to skulk one's emotions since, over one's own will, strong feelings of despair, anger, fear, hatred, happiness, joy, pleasure, confusion, enthusiasm, and so on, will inevitably be emitted and exposed by your facial expressions (Patel, 2014). Moreover, research studies and experimentations regarding the emission of affect hints by observable units of mankind communication held mainly by the psychologist Paul Ekman and few collaborators (Ekman, 1965; Ekman & Friesen, 1967; as cited in Dunning, 1971). And among their findings and results, what is clear from their conclusions is that "Ekman proposed the interesting assumption that the face is an affect display system while the body indicates efforts regarding affect, sometimes pictorially illustrating an aspect of an affective experience." (Dunning, 1971).

Becoming aware of such a source of the affective signal display is a must-to-learn skill that will enhance interpersonal communication in diverse scenarios. For instance, (Harold & Tobin, 2003) argues that despite most humans know how to feign any emotional expression, they still lack knowledge on how to make them intentionally emerge, either how to maintain it and let

it vanish. Therefore, as a consequence, no matter how much one disguises a hoax with words if, simultaneously, our faces are expressing the whole opposite of our intentions.

### **Eye Contact**

From all sensory and parts composed in the face, perhaps oculusics plays the most important role when communicating. That's because despite the fact that most humans have been gifted with eyes to stare, what we reflect through them varies among individuals and the situation one's enmeshed. Namely, eye contact denotes staring behaviors associated with the manner, the length of staring, and frequency of staring at participant(s) involved in a conversational exchange (Fairus et al, 2018, 332).

With that in mind, by this means several meanings can be conveyed and displayed. For instance, according to Heaton's findings (1978; as cited in Pennycook, 1985) in the United States, a prolonged staring may indicate a claiming of the floor for turn-taking; hence, it can serve to regulate the conduct and behaviors in interpersonal communication. Besides, as Dipika points out (Patel, 2014), the frequency of oculusic interaction in a conversation sends constant messages such as, if avoiding eye contact, the interlocutor may perceive it as a signal of your disinterest, boredom, insolence, and even dishonesty. Moreover, as (Harold & Tobin 2003) manifest in their research that when our eyes are encountered with others, they allow us to perceive the current emotional and attitudinal condition; as a result of that, a sensation of vulnerability and being exposed is aroused.

### **Hand Movements**

Although in common social conventions or encounters many common or ordinary people might perceive how one or someone else is talking whilst his/her hands would, one way or another, they will find their way to be noticeable. Participants without much conscious knowledge are likely not to see a value or meaning in such movements, but in fact it is not the case. As a matter of fact, they might reveal involuntary emotions or support to clarify or organize verbal messages as they are presented in sentences (Harold & Tobin, 2003). They explain that each discourse level is accompanied by a scheme of corporal movements, and in this sense as each sentence or idea is presented and shifted to another, our hands react accordingly in an attempt to, for example, show a transition between ideas.

However, the manner in which people would tend to use hand movements during a conversation will vary depending on personal and integral traits, and also due to the fact certain gestures might differ in symbolic meaning across cultures. Such an idea was brought and polished into the field of paralanguage by Ekman (1979) in his book “Emotional and conversational signals”. Said author presented the notion of Emblems which was a term he borrowed from Efron (1968) and progressively being more elaborated. Ekman, then, defined it as “Emblems are socially learned and thus, like language, culturally variable. A message may have an emblem in one culture, and no emblem in another cultural setting. Or the same movement pattern may have quite different meanings in different cultural settings” (Ekman, 1979).

## **Posture**

According to several web pages overlaps in the definition of posture and defines it as the position one is holding in respect of one's own body while standing, lying down, or sitting (Medlineplus, Denver South Chiro, and American Chiropractic Association). Moreover, Depika in his study of body language as an effective communication tool, he stated that the “body posture can be characteristic and assumed for a special purpose or it can correspond to the normal expectations in the context of a particular situation” (Patel, 2014). Hence even the manner one stands or carries him or herself is constantly sending internal state of information to the people that one is interacting with. Bearing this in mind, Depika also points out that one should shape a flexible firm posture instead of a slouching posture (Patel, 2014, pp 93) because every motion carries and reveals the internal emotional state of someone.

## **Paralanguage**

The oral part in a conversation is only one part of what is communicated between interlocutors, there are also other aspects that are part of the oral communication. People say more without speaking, the gesture of the people, the facial expression and the characteristics of the voice are feasible examples of it. Therefore, that last one (characteristics of the voice) has become a fundamental part of human interactions due to the fact that around 90% of communication is not orally sent. Paralinguistic can be interpreted as the study of tone, pauses, stress, pitch, modulation, and fluency. (Nordquist, 2019), July 17).

The definition of Paralinguistic has had different connotations through the years, each author has worked according to each necessity and intention. First, it was pointed by Ray

Birdwhistell in his book “Introduction to kinesics” (1952) where he entailed paralanguage as part of kinesics to nonverbal communication features such as volume, pitch, and intonation. The idea of studying paralanguage as part of kinesics instead of nonverbal communication meant to reduce the concept and its implication on communications. Poyatos (1993) addresses paralinguistic as the nonverbal voice qualities and modifiers like vocal cavities and cultural aspects; adding to this, paralanguage forms part of nonverbal communication and not as part of kinesics. Poyatos (2002) categorized paralanguage into primary, qualifiers, and differentiators. The relevant category is the primary qualities where it forms entails paralinguistic aspects that are consciously and unconsciously produced in oratory interactions.

### **Voice projection**

Despite many people would claim that verbal communication is what matters to impact or have an effect on a public in the midst of conversation, some researchers in the field of paralinguistic such as Birdwhistell (1970) who mentioned that it’s likely that no more than 30 to 35 percentage of the meaning of what is said in a social convention is carried by only words. It means that what matters in social interactions is not always what is said, but the impact of how things are expressed. Plenty of characteristics can be found in the sounds produced by any speaker, and they vary depending on the effect we might consciously seek to provoke or merely communicate.

To better picture what paralanguage features entail, Trager (1958) in his book “The Typology of Paralanguage” describes and classifies human utterances. For instance, he explains that “Voice set” refers to the physical and psychological features that permits the recognition of

body shape, age, sex, mood, state of health, and so on; “Voice qualities” which is more tied to identifiable speech events in which is included the rhythm, articulation, resonance, and the degree of control of pitch; moreover, he explains that “Vocalization” implicitly denotes more easily to detect noises (or sounds) such as crying, whispering, laughing (as cited in Pennycook, 1986). Ergo, it is of utmost interest for almost anybody who seeks to achieve better communicative outcomes when addressing large/short audiences in order to leave better impressions, feelings, and perceptions of the whole significance of what one has uttered. Regarding voice qualities it is relevant to mention the characteristic we will be focused on, which is voice projection. It refers to the intensity or volume of the voice, manifested through the ability of speaking in a way that voice can be heard loudly and clearly, where breathing is very important (Poyatos, 2020). A good voice projection is necessary in educational settings, teachers’ voices have to be heard for all students in the classroom.

### **Theatre**

Regarding theatre within educational fields, Laferriere (1999) mentions that theatre scenarios are useful tools to help students in the process of finding ways to express themselves. Also, he highlights the pertinence of having theatre as an ally in education since theatrical environment requires the students to adapt to the new circumstances, think what to do and why, and find others’ perspectives; encouraging them to get out of their comfort to achieve a performance; in other words, art makes students explore more their creativity.

### **Acting Techniques**

In this section, we will present the main acting techniques that will be used in the workshops, considering the contributions of Stanislavsky (1989), a Russian actor and director. These techniques will be accommodate to the objectives and this project and will allow participants to start a process of exploration and consciousness regarding their body language. Among his most representative techniques are the following:

First, the given circumstances, in which the actors have to consider all the elements that surround them as individuals and as part of a group in order to achieve their purposes within the scene. It motivates them to be in other's shoes, builds a character thinking about the place, time, living conditions, physical space, and personal characteristics of it. Second, the objective, which refers to the actions taken by the actor within the scene in order to accomplish the objective, making a reflective process in which every decision needs to be taken with purpose. Additionally, the magic if, which allows actors to have a vivid experience with certain roles, because it requires them to make an effort in order to reflect upon the way they would act, feel, think, and live if they were under certain situations. Also, relaxation, an essential element for actors since it creates a corporal and sensorial consciousness that will help them to have a better disposition in the scene. Finally, concentration, as the human ability to be attentive, memorizing actions, listening to others, and following their own imagination.

As Laferriere (1993) points out, the theater is a laboratory for students to be reflexive about their actions, to think about what they do, and why; educational work in the XXI century consists of developing thinkers, and that is the job of theater in school. Theater means to arouse interest, motivations, and explore solutions to achieve good performances. Grotowski (1989),



also described the theatre as a laboratory, a center of investigations regarding human nature. He postulates the notion of poor theatre as the act of working without enough resources as lights, dresses, makeup, scenography, and music, as it used to be done. This provides the idea that people can work in the drama genre using poor theatre settings, allowing participants to work without their common makeup or dresses at the moment of performing a specific character and reinforcing the use of body movements, voice, and gestures. The most important element is, therefore, the participants' creativity to fulfill those scenic necessities (Schuler, 2015).

## **Conclusion**

The principal aim of this proposal is to motivate participants to explore their body language as the principal tool of expression, being accessible for anyone who accepts starting a vivid experience of self-recognition and of the others. From this point of view, it looks for eliminating obstacles regarding human desires and real actions through mental and physical exercises in which people do an approximation to its nature, Muya (2017). It seeks to work on society's naturalistic reactions, in which honest manifestations of the human being are measured by its deconstruction of physical barriers, enabling people to perform actions based on the truth.

Theatrical performances are delivered as a medium to communicate, its principal focus is to give a message. Those messages can be shared through words or silence, movements or stillness, crying or laughing, depending on the actor's performance, and these messages are heard, seen, perceived, and understood for the spectators; as it happens with teachers and students in a classroom. For this reason, theatre may be the channel to include those components that are part of what this project seeks to achieve, the nonverbal competence reinforcement.

Since theatre implies the use of role-plays, relaxation, social interaction, concentration and characterization games, it is possible and feasible to use theatre as an instrument for addressing students' body language and voice projection.

This project will be conducted according to the contributions of Stanislavsky (1989) regarding acting techniques, which allow participants to be immersed in situations that require body language and voice projection use. Motivating them as well to reflect upon the implications of their emotions, security, and confidence within educational scenarios.

## **Methodology**

This part will illustrate the information regarding the context and setting of the place where the classroom project will be conducted, the participants and practitioners' profiles that will be involved, the consideration for the design as well as the physical and non-physical resources that will be needed. Finally, the instruments which will be used to accomplish the goals of the sessions.

### **Context**

In this session, the aim is to give a general description of the settings where the project will be applied, information as the place, description of the institution, numbers of students, teaching programs, and principal aim will be covered.

Universidad Tecnológica de Pereira is a Colombian public university which is located in the region of Pereira-Risaralda. It was founded in 1958, and since then it operates from that year offering a broad variety of educational programs; these are divided into five faculties, which are arts, social science and humanities, languages, and engineering. Its principal aims are scaling in ranks as one of the best higher educational institutes in Colombia and being recognized internationally, research, and offering extension projects. This university is integrated by 17.613 students in undergraduate programs, and 1265 students of postgraduate programs, according to Electronic Indicator Bulletin (2014).

The majority of the students who are enrolled there belong to different social stratum; in addition, most of whom are citizens or dwell in Pereira, though many other students commute from other regions or neighborhoods of Risaralda. Hence, a gross mass of cultural diversity is found in its campus alongside collaborating to achieve several purposes. The university has the proposal of satisfying the different levels of higher education such as investigation, extension, innovation, and social projection, the demand of certificate future citizens capable of participating in a democratic way with critical thinking.

### **Settings**

In this section, some characteristics of the language program itself will be mentioned, including the extracurricular activities developed to help students during the learning process.

The Licenciatura en Bilingüismo con énfasis en inglés started in 2004 as a pre-degree to solve the spontaneous demand of English Teachers. For this reason, the mission of the degree is looking forward to ways of improving and developing bilingualism throughout English as a second language and strengthening Spanish as the mother tongue. The vision for 2023 to be a regional and national leader in teachers' formation on professional knowledge and values in primary and secondary schools in Spanish and English language. The Degree has a duration of ten academic semesters with a total of one hundred fifty-two credits with different courses of English and linguistic development, Cultural and Psychological components, Teaching training among others. The degree had been qualified on December 14th, 2016 for seven years and high-quality accreditation on May 25th, 2017 for 6 years. UTP (2019).

The degree drove different programs to develop teaching and linguistic skills, for example, AWAC (Academic Writing Assistance Centre) which was created by students of the degree to help classmates in their writing productions. Moreover, Clubs like Babbling Club where the community can assist and meet with other partners to share and put in practice their speaking skills. Finally, the English Theatre Group “Roll-Stage” whose principal aim was to provide an artistic alternative in which students could use their L2 through theatrical techniques while acquiring practical tools for their communicative competence development (verbal and nonverbal). Considering creativity and innovation the key elements to generate alternative proposals with academic, social, and cultural impact as future teachers.

In Spite Roll-Stage was implemented first in a physical and adapted setting for theatrical purposes, as it was aforementioned above our current project will differ from its past version on how it was commonly conducted. Bearing this in mind, the means that will serve the purpose to expose the content will be using the platform of YouTube to upload the video sessions.

## **Participants**

In these sections, it will be mentioned the expected number of students who can enroll and be immersed in this project. Prerequisites will be deemed to benefit the UTP’s student’s community, ergo the participants who can enroll are only those who are taking a degree without taking in consideration their English level. However, teachers in a public or private school are also invited and welcome to participate in these workshops.

**Students**

The subjects, who integrate and collaborate in our project study will be students from Universidad Tecnologica de Pereira. In a general view, the proposal seeks to work with students of different semesters of any degree from the Universidad Tecnologica de Pereira. Different from this, the only requirement is to have a good attitude and mindfulness to appropriate new knowledge for further professional development. To take the risk of being involved in grouping activities and work based on their strengths and weaknesses with respect to self-expression.

**Practitioners**

There are three practitioners in charge of the classroom project, the leader who directs the class will be a female who has experience in theatrical workshops and two males; one will be covering the job of the active observer, and the other will be the owner of the role of a passive observer. The team members are exploring and figuring out how to bolster and foster the development of non-verbal skills through the implementation of theatrical workshops as the medium to undertake and achieve the expected and desired goals. It is expected that participants can explore aspects concerning body language as allies in their professional growth while developing social awareness skills, problem- solving skills and bolstering their paralinguistic skills by means of pedagogical procedures and strategies proposed in the methodology. Although the planning and designing process will be made by all members of the group, there will be just one of the practitioners leading the sessions and the others will be observers.

**Ethical considerations**

For the purpose of ensuring the protection of human subjects in this study, some ethical considerations were taken into account. Bryman and Bell (2007) highlight the importance of providing the necessary information to the participants involved in it. The participants of this research which included students from the LBI program were well informed about the project, its principal aim, and some of the potential benefits they would encounter once finished.

They were notified of the voluntary nature of the project, so they had the opportunity to quit at any time of the process. All the information concerned about guarantees and the privacy of policy was sent in a virtual letter to all those participants who fitted in the preliminary requisites to be part of the workshop sessions. The researchers stated that for the sake of the project only information related to their advancements or progress will be used to be analyzed, compared and see if there was or not an improvement and to what extent was achieved, yet no other information related to their privacy is needed, and hence we are not going to violate their right to keep anonymously.

Additionally, the participants were notified about the demands of the workshops and the possible risks that it had, in order to complete the different activities (extra work, physical demands, or possible injuries). Considering the aforementioned, some suggestions were made and sent to them by means of emails in order to avoid misunderstandings or any future issues that might arise due to unexpected factors that can happen.

Other aspects in regards to the creation of content to be shared were deemed in the sense of the sort of terminology selected to minimize possible conflicts. Namely, the facilitators

attempted not to include any derogative, offensive, or aggressive expressions or words that can result in being rude to the participants. Finally, all participants, including owners of the project, should take a look at the *Reglamento Estudiantil* that establishes behavioral norms and rules necessary to be part of the student corpus. In addition, participants knew that the present research was accomplished with permissions and requirements necessary to carry out with the project.

The current research study project is affiliated to a pre-existing theatrical club that emerged in 2014 and was shut down in 2018. After the facilitators had a word with the original author of “Roll Stage”, they were given permission and authorization to maintain the continuum of the theatrical workshops. Yet our study sought to elicit and obtain specific performative outcomes different from the initial objectives held by its original author. Moreover, all concerning funding invested in the study came from the facilitator’s financial contributions; thus, it was discussed and agreed that whatever the outcomes are, none of us will try to take individual advantages over this collaborative work. (See appendix A)

## **Instructional design**

### **Purpose**

The aim of creating the workshop is to offer teachers in development from a public university a place and space whereby they can foster or flourish in awareness and practical usage about nonverbal features related to voice projection and body language. The proposal emerged as the continuum progress already achieved by the original creator, Roxana (2014), of the theatrical club known “Roll Stage” but stopped operating in 2018. Moreover, the degree programs there do



not offer courses that cover the vastness of skills a teacher needs to be shaped; hence, the theatrical workshops will be a complementary element in the formation of their professionalism.

The desired goal to attain at the end of the implementation of the theatrical workshop sessions was to see up to what degree participants had, individually, improved in relation to the nonverbal aspects aforementioned. Namely, despite it is also expected other aspects involved within the process will emerge such as affective filters from a psychological dimension, our focus is to analyze whether or not there is an increase in awareness and practical usage of paralinguistic features in the sense that participants recognize their utilities. For instance, knowing how they can make use effectively of them to empower the delivery of their speeches or utterances in front of an audience whilst accompanying what is said with the support of body movements, hand-movement, or facial gestures that can potentially influence positively the audience' perception, and hence help the speaker to convince or persuade and ultimately communicate his/her thoughts.

### **Lesson planning**

The first step to create the lessons was thinking about concepts (body language, voice projection) to be addressed and find useful information to consider in the planning process. Non-verbal communication was the main focus of inquiry and it permitted us to have a general idea of which elements would be part of the sessions such as gestures, hand movements, posture, body movements, and non-linguistic vocal behaviors like voice projection. Therefore, as a second step, researchers discussed using theatre as the main channel of sessions' development since it provided a physical and experimental context in which those elements would be put into

practice. The next step was to search which theatrical exercises were used in order to enhance actors' corporal awareness, especially at the very beginning level, taking into account the selected population of this project (teachers in development).

The aim was to incorporate exercises that could be done by any person, without having experience in the field, and that accomplished the main objectives of the project as well. After that, we started selecting exercises depending on the session number and increasing its complexity. For instance, the first lessons were developed considering “getting to know activities”, in which participants had an overview of their peers' profiles and theatre premises. Every lesson followed a similar structure, it started in the subsequent order: warming-up activities (body and vocal expressions), space recognition (games), creative stage (improvisation, performance), stretching exercises, and reflections. The exercises varied from one class to another, however, the structure remained the same. All the sessions were conducted once a week, each one lasted two hours, and were carried out in a space arranged with Encubarte, Teatro Taller Creativo y Lúdico since the University was in quarantine.

### **Assessment**

At the beginning of the project, participants answered a questionnaire in order to give researchers a notion about their consciousness regarding nonverbal communication; how participants used gestures, hand movements, posture, body movements, and non-linguistic vocal behaviors like voice projection in daily interaction. The sessions were developed including a series of theatrical exercises to help participants gained awareness of their body language (to speak louder, manage the scenario, make eye contact, have body control and good posture), and

researchers asked them to integrate the knowledge they obtained with the activities in an individual or group performance, before ending every class. Participants were observed in every session in order to compare the obtained results and establish if there was an improvement or not in their non-verbal communication abilities.

### **Instruments**

The principal aim of this section is to explain which will be the primary elements needed during the implementation of this project. Within the resources, there will be journals, observations, and students' logbooks.

#### **Journals**

Journal is a reporting book in which the owner can write different coming ideas regarding certain activities. Journals can be used for reporting personal living aspects or study journals (Walker, 2006). The use of this instrument helps practitioners to keep their ideas in a flexible way since it does not demand to keep a perfect grammatical structure to present a report. Hence, journals work more as an instructional tool to write down ideas about diverse activities developed during sessions, class, among others. Journals are also used to summarize thoughts, feelings, and opinions; adding to this, these writing ideas can be later used to connect with theory and evaluate the progression.

The free expressions in journals can be useful in the development of theatrical sessions owing to the easy way of giving punctual information about the activities, answering questions such as what was good? What was bad? What factors do need to be improved? All this from a

personal perspective as an instructor of the class, also it is recommendable to write an objective analysis in the journals in order to clarify if the goals were achieved or not during the class.

### **Observations**

For centuries, mankind has been using the senses that we are equipped with to perceive and attempt to interpret and comprehend the reality as s/he experiences it (Kawulich, 2012). Thus, humans have polished and invented mechanisms that have to underpin the accuracy in deep detail to detect and dissect the natural phenomena taking place in diverse settings to be studied. Consequently, the observation has emerged, from many other research techniques, as a pivotal tool as it is a method for data collection that permits to record and reflect upon social phenomenons in relation to social groups, natural disasters, cultures, and so on; for instance.

The authors' Marshall & Rossman (1989, p.79) provided their insights about its definition which they propose as a synchronic and systematic illustration and explanation of events, behaviors, and physical affairs in the social context selected for the study. Another viewpoint according to Newbold (2018) that describes it as "Observations are a type of ethnographic data collection method where researchers visit or participate in a location or with a group of people to better understand people environments, interactions, behaviors or other phenomena within the space". Ergo, by means of this instrument, we will be able to acknowledge, monitor, assess, and create our own interpretations of how accurate a workshop session went, and reflect upon the practices conducted. As a result of that, we can foster and further the lesson plans to see if participant's performances are (1) effectively progressing, and (2) to constantly check whether or not a strategy implemented has worked.

**Students' Logbooks:**

A logbook in an educational setting is considered as a teaching and learning strategy since it is used as a mechanism to encourage students to express their insights and reflect upon their learning process (Korthagen, 1995). The main characteristic of a logbook is that all the events are reported in written form and, hence, provide students the chance to write down from a personal viewpoint in their logbooks, they can do it when they want, especially finishing the sessions with complete confidence since there are no correct answers to be evaluated. This instructional tool will enable students to reflect upon their personal experience and analyze if there is any improvement or insight at the end of the sessions regarding non-verbal communication. For instance, questions such as: What have they learned? What represented a challenge for them? What was the most significant moment? Will facilitate the organization of ideas and guide the subsequent writing process.

## **Results**

### **How theatrical workshops affect the nonverbal features in teachers.**

In this chapter we will present the results obtained after implementing the theatrical workshops as a strategy to raise body language awareness with the students of a degree from Universidad Tecnológica de Pereira. These results are related with the teaching and learning objectives established for this project. At the end of this chapter, we will conclude if the objectives were accomplished through theatrical sessions.

It was evident that the participants demonstrated awareness of their physical movements and gestures throughout the workshop. To evidence this, there is an analysis of the development of each participant during the different classes of the theatrical workshop. The activities included in the sessions were carried out in order to evidence the participants' responses or reactions towards nonverbal communication features considered, and these were facial expression, hand movement, voice projection, posture, and eye contact. The results will be presented below:

In order to recognize behavioral shifts about body language consciousness throughout theatrical workshops, it was observed in the first session that participant A had a leaned posture while walking, hands were into the pocket, touching her hair several times, the wall, but not relaxed side by side of the body as it was required in the activity. Different from the second session, where the participant during the whole session had an upright posture and unnecessary hand movements were reduced, hands were used only necessary to complete the activity according to the idea she was expressing. Therefore it can be said that teaching objective 1 was partially achieved due to the fact that the participant could not continue within the project.

Nevertheless, it can be inferred that if the participant would have attended the next session, she would have more consciousness of her body language. This result is aligned with the study by Giraldo and Echavarria (2018), in both cases, participant's security changed significantly since they showed an improvement in their body language use and attitudes from first and second sessions to third and fourth sessions.

To continue analyzing the participants' awareness of physical movements and gestures aligned with teaching objectives, in the second session, it was noticed that participant B had an exaggerated hand movement, different from a facial expression which was only a happy face. Nevertheless, in the fourth session, the participant realized that some hand movements were not necessary to carry out the activity proposed, based on that she controlled better her hands to express the idea of what she was telling. Adding to this, it was observed that she used a wide variety of facial expressions different from the happy face, among the observable ones: surprise, fear, intrigue, anxiety. As a consequence, it is possible to confirm that the participant fully achieved teaching objective 1. These changes are connected with the results from Giraldo and Echavarria (2018, pp-50) when participants' behaviours presented a security increase, this was evidenced in their consciousness regarding body actions and confidence to perform the exercises. This suggests that drama exercises helped participant B to feel more confident, and this confidence enhanced their performance once that she was able to control their movements and expressions while talking in front of an audience.

The focus of this classroom project is to improve nonverbal skills through theatre environment and activities. In the first session, the participant C was blocked in the scenario without moving her body, or producing a sound; this expressed fear and insecurity in her body

language; even in her voice projection, it had a low volume and was very timid. She was seeing what others were performing to see what she could do. Different from the third session, in which it was noticed that the participant assumed a different posture, hands were moving while talking, and there was a different speed in the march as it was normally done. Also, participant C modulated the voice projection accordingly to the proximal distance of interlocutors as her voice was audible for all the participants in the scenario. Such shifts in the participant behavior proves that voice projection, hand movement and posture emerged and became of conscious use. Therefore, it can be concluded that teaching objective 1 was fully achieved in those three features, and eye contact and facial expression were partially achieved. These noticeable changes in the participant C are aligned with Giraldo and Echavarria (2018, pp 49-50) in that they evidenced a notorious improvement in a participant that in first session showed similar behaviors at the moment of acting; then, in session 4, this participant improved their security and consciousness at the moment of performing the activity. Both cases demonstrate that drama workshops can improve not only self-confidence aspects, but also nonverbal features in the sense that they are able to express themselves freely according to the situation.

During the sessions, participants demonstrated a good development of body language and voice projection as it happened to one participant who already had a basic knowledge on theatrical techniques. As it was noticed, Participant D in the first and second session showed a good performance of voice projection and posture, besides a good attitude and predisposition to work in the different activities of the workshop. Something interesting that happened with participant D was that in the third session, she had an unexpected shift regarding eye contact usage since she made eye contact directly with each one of the participants during the whole



session. However, in the fourth session, participant D showed a decrease in eye contact usage. After observing the different sessions, we assumed that it was evidenced that she manifested her insecurity or feeling uneasy through her lack of eye contact. For this reason, there was good eye contact in activities in which she was not asked to speak or interact verbally with others. Consequently, eye contact was reduced when performing activities in which she had to speak, tell a story and interact with others in a given situation. Thus, it can be said that teaching objective 1 was partially achieved since she evidenced a good body language usage, but a low consciousness about the feature of eye contact. This outcome differs from the studies's outcomes found in Giraldo and Echavarria (2018), in which there was an improvement regarding security and self-confidence, opposite to what was appreciated in her performance in the sense of avoiding eye-contact.

Once we have exposed some considerations regarding body language consciousness and usage, it is relevant to present in detail the behavioral changes observed throughout the sessions. This will be aligned with participant's perceptions about their own performance in the sessions. The following tables present progressive qualitative criteria for each participant during the activities of each session. These criteria comprehend *Low performance* which refers to the minimum production of the nonverbal feature; Moderate as the expected performance of the participant in the session. Finally, *Satisfactory* which addresses the total performance of the participant to accomplish the activities of the session.

**Table 1.** *Progressive changes of nonverbal features in participant's performance*

Participant A	Session 1	Session 2	Session 3	Session 4
Eye Contact	LOW PERFORMANCE	LOW PERFORMANCE		
Posture	LOW PERFORMANCE	MODERATE		
Hand Movement	LOW PERFORMANCE	MODERATE		
Voice Projection	LOW PERFORMANCE	LOW PERFORMANCE		
Facial Expression	MODERATE	MODERATE		

In the case of this participant, in spite of the fact her participation was limited throughout the sessions, we found some facts of her performance. It was evidenced that during the first session, she only made eye contact with the instructor when an explanation was given. So instead of making eye contact with others, she avoided looking at them, she was looking at the floor or shoes, she always kept her head leaned down. However, during the second session, the participant's sight was staring for a more familiar or friendly person, this with the aim of feeling easy and less socially pressured, and perhaps to find motivation to be more confident. Thus, other signals of unconformity are that she was constantly touching her hair; also she attempted to cover or hide her face as her head was facing down the floor, then her hair was skuling the right side of her face. Albeit her low performance in general, slight positive shifts were noted in her behavior as her predisposition to the next encounter was better and she felt more motivated to challenge herself (yet this participant could not attend anymore due to personal issues).

Now, talking about posture, in the first session the participant was looking to lean on a wall, like if she would be tired, looking for a place to sit down. She seemed to be uncomfortable

standing because she did not know what to do with her body, she began to cross her feet, her hands, and to move in the same place. When she sat down these movements disappeared, and she was quiet. In the second session, she seemed to be more comfortable in the scenario, she stood during the session showing an upright posture.

In the first session, while she was speaking, she kept her hands inside her pockets, touching her hair, or folded on the back. In the second session, the participant started moving her hands to accompany her speech.

Voice projection had a low performance in both sessions, when she was talking it was very difficult to hear what she was saying. Facial expression was moderated in both sessions, sometimes she expressed different emotions with her face: moving her eyebrows, mouth from one side to the other; nevertheless, she did not modulate her facial expressions to address her drama performances.

**Table 2.** *Progressive changes of nonverbal features in participant's performance*

Participant B	Session 1	Session 2	Session 3	Session 4
Eye Contact	MODERATE	MODERATE	MODERATE	SATISFACTORY
Posture	MODERATE	MODERATE	SATISFACTORY	SATISFACTORY
Hand Movement	MODERATE	MODERATE	SATISFACTORY	SATISFACTORY
Voice Projection	MODERATE	SATISFACTORY	SATISFACTORY	SATISFACTORY
Facial Expression	LOW PERFORMANCE	MODERATE	SATISFACTORY	SATISFACTORY

In the case of participant B, it can be said that during the first, second, and third session; her eye contact was moderate as she stared at all participants to their eyes while an explanation

and/or activity was described. In the fourth session, she managed well when interacting with her peers as her sight appeared to be used more consciously instead of making spontaneous eye contact. The length of maintaining eye contact was higher than seen previously.

In the first and second sessions, it is observed that the participant had a firm posture, but it seemed to be self-imposed, artificial, and not natural. In the third and fourth session, she had an upright posture, natural, relaxed, and expressing confidence.

In the first and second sessions, participant B showed an exaggerated use of hand movements. It was evidenced that moving a lot her hands demonstrated a lack of confidence about her speech. First, she thought about how to move her hands and then she spoke. She moved her hands in front of the audience, one hand to the left side, hands crossed, hands drawing circles in the air when thinking, pointing to an imaginary object, and scratching her head at the moment of thinking. In the third and fourth session, the hand movement decreased, she used her hands moderately, using less space at the moment of creating imaginary objects and circles; also the participant crossed her fingers when she was speaking to control the movement.

In the first session, the words she articulated were just audible in a close approximation to the audience. She tried to be closed to the others and adjusted her tone of voice to be heard in that short-distance. In the second, third, and fourth session, the participant had a very good voice projection, the participant moderated her voice, it was audible for all members in the scenario; for those who were near and closed to her. She was able to cover the whole room space with her words.

In the first session, it was observed a low performance regarding facial expression, the

participant kept the same happy face, it seemed to be a mask. In the second session, the participant reduced the use of this expression. In the third and fourth sessions, the participant used different expressions to entail different emotions such as sadness, anger, or surprise. She became more expressive and confident when approaching an audience.

**Table 3.** *Progressive changes of nonverbal features in participant's performance*

Participant C	Session 1	Session 2	Session 3	Session 4
Eye Contact	LOW PERFORMANCE	LOW PERFORMANCE	MODERATE	MODERATE
Posture	MODERATE	MODERATE	SATISFACTORY	SATISFACTORY
Hand Movement	LOW PERFORMANCE	LOW PERFORMANCE	MODERATE	SATISFACTORY
Voice Projection	LOW PERFORMANCE	LOW PERFORMANCE	MODERATE	MODERATE
Facial Expression	LOW PERFORMANCE	LOW PERFORMANCE	MODERATE	SATISFACTORY

Participant C in the first and second session demonstrated a low performance regarding eye contact. In the first activity, she avoided eye contact, having her sight directed to the floor or any other surface; thus, sometimes she was staring for a familiar face to make eye contact in order to feel comfortable to speak, yet never to acquaintances. However, in sessions three and four, she maintained eye contact for a prolonged lapse of time as well as direct eye contact with the whole audience when telling an anecdote in the session. In addition, she was more attentive to others' listening to their interventions.

The participant in the first and second session wanted to demonstrate a firm posture, yet it was noticeable that her body did not correlate as her emotions and feelings were betraying her.

We assumed this when she kept her back leaned to the front, her shoulders in a lower position, and her arms were always attached to her body; but it seemed like a comfortable posture trying not to move around as activities demanded. Different from session third and fourth, the participant showed an open posture and a greater sense of the impact of what he shows with his own image and body. She seemed to be more confident and friendly with her body language. Apart from the fact that her head kept a straighter tilt which denotes a gain in confidence and less fear in her theatrical workshops.

Talking about hand movement, the participant in the first and second session showed very limited use of hand movement, the participant put her arms most of the time attached to her body. In the third session, it was noticeable that the use of her hands was softer, making hand movement a relevant part of her act of communication. The participant addressed her speech with her hand movement when she made a theatrical performance. Finally, in the last session, it was considerable improvement and refinement of hand movements, her hand accompanied not only her speech but also her body language.

In the first and second session, participant C showed a low performance regarding voice projection, she was speaking only to herself avoiding that the rest of the class needed to listen to what she was expressing. Even in the second class where participants had to act in couples, she spoke very timidly, and her partner had trouble listening to her. Nevertheless, in the third session participant C tone of voice had been presenting slightly positive changes as she felt more confident. Because she managed to speak a bit louder and more fluently in a natural or spontaneous speech; hence, we deemed she is not only more courageous but is exploiting an internal capacity she has. Finally, in session fourth we deem she did not reach a rich performance

in this sense; we acknowledge that she improved in a positive way her voice projection also she had the capacities to project her voice better as she demonstrated in the activity were had to modulate her voice to address her speech and body language.

Regarding facial expressions, it was observable that participant C in the first class was so shy and this affected her facial expression during activities. For the second session, it was still noticeable how she locked herself to express more because of her shyness but reflected a more comfortable attitude. In the third session, participant C was able to reflect in her face different emotions at the moment of entering the scene, she was more open to be more expressive with her emotions. Finally, in session fourth, it was evident that she started gesticulating more in order to demonstrate different expressions, it was so different from her shy expression from the first session.

**Table 4.** *Progressive changes of nonverbal features in participant's performance*

Participant D	Session 1	Session 2	Session 3	Session 4
Eye Contact	MODERATE	LOW PERFORMANCE	SATISFACTORY	MODERATE
Posture	MODERATE	MODERATE	MODERATE	MODERATE
Hand Movement	MODERATE	SATISFACTORY	SATISFACTORY	SATISFACTORY
Voice Projection	MODERATE	MODERATE	MODERATE	SATISFACTORY
Facial Expression	MODERATE	SATISFACTORY	SATISFACTORY	SATISFACTORY

Analyzing how participants demonstrated awareness in body language and voice projection; the participant's eye contact was moderated; in some exercises, it was noticed that eye contact was reduced due to nervousness and lack of ideas. The eye contact decreased when the participant was thinking or was not feeling confident with the performance she was doing. In this

case, the participant's confidence is manifested through eye contact. However, eye contact improved in the following sessions as well as confidence.

Now, in table 4 it is evident that she did not have a progressive change regarding her posture during the different sessions. This because the participant had a neutral posture during different sessions, using the necessary to address her theatrical performances; adding to this, her posture in different sessions showed she held an inclined position and unintentionally displayed boredom. It does not mean that the participant had a bad posture at the moment of performing, but she did not show a notorious improvement about it.

Regarding hand movement, in the first session it was observed that she tried to use her hands in the activity proposed; she moved her hands in some parts of the speech drawing small circles in the air while expressing ideas. However, in the second, third, and fourth session, these movements increased, she drew big circles in the air while expressing an idea. Also, she used the right hand a little closed, touching her index finger with her thumb, and moving it up and down when she wanted to make emphasis in some words.

This participant had an overall good voice projection, in the first, second, and third session, it remained moderated since it was audible for everyone. However, it was observed that the loudness of her voice varied when she was talking. She started with a good voice projection and she finalized decreasing the sound. However, in the fourth session, the participant was able to keep the same volume during the whole activity showing a better confidence and management of her voice projection.



As a last feature to analyze, her facial expression was enough expressive during the first session, but it was noticeable shyness, this could be because it was the first session and she was trying to adapt to the theatrical workshop. Different from sessions 2 to 4 where her facial expression seemed an appropriation of the different roles and activities, she was able to reflect the emotion that she wanted to express evidencing awareness of her facial expression.

As it can be seen, there were significant changes regarding nonverbal communication, which prove that drama-based workshops induce participants to raise consciousness about their body language, and voice projection. Bearing this in mind, in this section we will present the outcomes of participants' insights towards their own learning process in relation to the increase of body language consciousness. Participants were asked: *How can you apply what you have learned in the sessions in your role as a teacher?* These were some participant's answers:

Participant D. *“A la hora de entrar al salón la postura y el manejo del espacio nos puede dar una mejor disposición por parte de los estudiantes ante la clase, además buscar desde la creatividad formas para que esta sea más llamativa.”* (At the moment of entering the classroom the posture and space management can give us a better disposition from students about the class, also to search from creativity different ways to make it more interesting).

As it can be seen, this participant adduces that having a good posture and space management may have significant effects in the way students may perceive her, mentioning that they may have a better willingness in the class.

*Participant B “Con el manejo que se puede tener con los chicos, la seguridad para mirarlos y que sepan que hay una figura de autoridad, pero más que eso, de liderazgo.”* (I can have a greater control over learners. To have the confidence to look at them to let them know that there is an authoritative figure, but more than that, of leadership).

This participant says that she may apply what she learned regarding the use of eye contact to manage communication with students. She makes a connection between the way people use eye contact and the message it transmits, authority and leadership.

*Participant A “Es importante como docente ser conscientes de los movimientos o expresiones corporales que queremos transmitir a nuestros estudiantes, es decir, la seguridad, la confianza, el respeto, la atención. Y así mismo, identificar eso en los estudiantes y ayudarlos a ser más conscientes de su cuerpo y potenciar esto.”* (It is important as a teacher to be aware of body movements and corporal expressions that one wants to transmit to our students; namely, raise in confidence, trust, respect, and attention. Similarly, to identify such traits in our students, or to help them be more conscious about their bodies and enhance them).

This participant highlights the importance of being conscious of the body language used within the classroom since they can transmit different ideas. For example, movements and expressions may give information about one confidence and degree of attention. Also, it is observed that the participant manifests that once people are conscious about their bodies, they can start helping others to raise consciousness as well.

*Participant D “Para enfrentar las clases con confianza y empezar a tomar conciencia sobre aquellos movimientos que hacemos y no nos damos cuenta.”* (To confront the classes with

confidence and to begin to raise consciousness about those body movements that one does unconsciously).

We deem that this participant had a positive attitude towards the process of raising consciousness in this regard. She remarked the fact that apart from becoming aware of body language use, she also noted that some personality traits she has were slightly shifting as she felt more confident with her facial expressions. Apart from that, she realized that not all hand movements are intentional, so she reflects that the session helps to start being conscious about them.

*Participant B “En que es muy necesario saber cómo proyectamos nuestra voz frente a los estudiantes dar distintas entonaciones y hacer las clases más interesantes para ellos, hacerlas dinámicas y seguras.”* (It is a must to know how to project one’s voice in front of students. This in order to show intonation, and make classes more appealing for them, to make them more dynamic and safer.)

Based on this participant's experience and insight towards her body language consciousness learning process, we can confirm that she felt the workshop worked for her in several senses. The aforementioned claim is made in the light of observable notorious shifts seen whenever she performed an activity, also the fact that in each session a slight evolution in her actions and way to address interlocutors. For instance, she was able to maintain eye contact for a prolonged period of time, to adjust her tone and volume of voice according to the proximity with interlocutors, her hands were accompanying her speech all the time but, in a way, to show pauses, transitions, or mimic some inanimate objects.

*Do you consider that the topics covered in the sessions have helped you to make conscious use of your body language? How?*

Participant C “*Pues de que debemos pensar en la postura que mantenemos y como nos vemos ante los demás, como usar nuestro lenguaje corporal para transmitir a totalidad lo que queremos.*” (Well, we have to think in the posture we handle and how we project towards others, how to use our body language to transmit all we want).

This participant recognizes the social implications or effects on people's perception towards an individual image based on what his/her corporal expressions can get to convey unconsciously. Thus, she began to raise awareness of what her body can get to transmit as she realized that by means of her body language she can better transmit or share an idea or feeling if used consciously.

Participant B “*De manera que aprendo que con mi mirada puedo dar seguridad a lo que digo, y mostrarme como alguien distinto, sin titubear, y logrando dar una imagen interesante.*” (In the sense that I learned that my sight can reflect confidence with the things I say, and to project myself as someone different, who does not hesitate, and attains to show an interesting image).

Based on this short anecdote of experiences, this participant found out that her sight (and the sight of others) can get to transmit more than one can imagine. Denoting that the sight can reveal an internal emotion that no matter how much one tries to skulk, the eyes (alongside with others body language aspects) are an open window to the soul. In other words, one can be perceived as to be confident, shy, uneasy, disgusted, angry, or any other feeling just by the mere

look of our sight; hence, in order to display a good image and transparency, it is necessary to work on keeping eye contact when interacting with others. Such behavioral patterns in relation to eye contact tied to her personality shifted or went through a process of recognition of its social meaning, and then her actions led to a better understanding and outcomes since, in the next session, she kept a better range or lapse of time when addressing her peers whilst sustaining eye contact. Ergo, it can be said that the objective of raising consciousness was fully reached.

Participant C “*Ahora soy más consciente de mi postura, mi manera de expresarme, y proyección de mi voz.*” (Now I am more conscious about my posture, the way I express myself, and my voice projection).

It is easily identifiable by the fact that without saying explicitly, this participant recognized the social value and meaning tied to what our body language signals send to the rest of the people. She reported to us that ever since the course began, she reflected on her social communicative skills and came to the conclusion that it is not a matter of what is said, but how it is said and transmitted by our body signals. Namely, she found our bodies communicate more than words; hence a way to persuade people or show a good self-image, one must take into account such paralinguistic variables that might facilitate or slow down a communicative intention to be expressed and understood by the intended audience. Consequently, her attitude towards the activities increased and so did her speech and the way she approached interlocutors in a positive manner. Eventually, behavioral changes were noticeable as she kept working on her self-image. For instance, whilst in the first session she was not able to keep direct eye contact, her posture was indicating feeling uneasy, and her voice was hardly audible; what we saw progressively is that she felt more confident and that was seen in her body natural reactions

towards certain activities in which she had a firm posture, open arms, kept eye contact for a prolonged period, and her voice was moderate. Therefore, such a result is aligned with the initial objective as her body language awareness increased and so did her confidence.

Participant D “*Ayuda al control del cuerpo y la confianza en diversas situaciones*” (It helps to have control over the body, and the confidence in diverse situations).

Participant D “*Reflexionando un poco sobre aquello que hacemos con nuestro cuerpo al enfrentar a un público y cómo esto afecta la percepción de los demás sobre nosotros, para empezar a corregirlo.*” (Reflecting a bit upon the things one does with one’s body such as to confront an audience, and how doing this might affect the perception of others about oneself; so that one begins to correct -said behaviors-.)

*What did you like the most about the sessions? Why?*

Participant D “*La creación de personajes, porque nos da la posibilidad de explorar en cómo la postura o algo tan simple como una prenda de ropa puede cambiar nuestra conducta y personalidad.*” (Creation of characters. Because it provides the chance to explore how the posture or how something as simple as clothes can get to modify/shift our behavior and personality).

In the case of this participant, she goes beyond individual reflections about a specific body language trait; she is addressing the fact that when one is conscious about one-self body language, one can modify or control certain behaviors so that your character fits appropriately in a specific context or situation. Also, what can be appreciated in her reflections is that she realized the way one dresses will have a visual effect that is full of a meaning that is judged or

stigmatized by any person's perception. Thus, such an image will not only affect interlocutors' perception, but one will also go through a change in our behaviors, personality, or even our insights about the world and how we perceive it to be.

Participant C *“Me gustó el hecho de trabajar la proyección de voz ya que considero que este un aspecto que está directamente relacionado con la seguridad en nosotros mismos y de lo que decimos”*. (I liked the fact that we addressed the topic of voice projections as I deem it to be one key aspect linked directly to self-confidence and what we say.) During this encounter, the participant recognizes the importance that body language plays in communication, yet stressing on the quality of the voice that is projected. It is evident progress as once she realized that she began to use her tone and volume of voice in a way that displayed more confidence and a communicative desire to transmit, and then she employed her voice differently. Her voice was easily audible, moderated to space, and proximal distance with interlocutors.

*Do you consider you learned something new in today's session?*

Participant A *“Aprendí a ser más consciente de mis expresiones corporales y de todo lo que expreso con ello.”* (I learnt to become more aware of my own corporal expressions and everything I can express with it).

This participant admits that the session helped her to think about the usefulness of body expression such as gestures and hand movements. She mentions that she learnt not only to be more conscious about the different expressions she made, but also about all that she can transmit with them, feelings, attitudes, and emotions.

Participant C. “*Sí, aprendí confianza corporal, manejo del cuerpo, explorar un poco más mi creatividad y ser consciente de mi entorno.*” (Yes! I learned to gain corporal confidence, to manage my own body, to explore a bit further my creativity, and to be aware of my surroundings).

From this participant anecdote, we assumed and concluded that there was a significant improvement in the general spectrum of the paralinguistic elements covered in the sense of gaining confidence when interacting with others. It was evidenced she is an expressive person and who has a volatile imagination to talk for hours, yet she has issues related to self-confidence. Nonetheless, once implemented some sessions, she became more aware of the social implications and meaning put in body language aspects that are useful to improve the self-image we project to the rest of the world who observes and judges us. For instance, despite she had the clarity of her words and her hands were constantly accompanying her discourse, she was able to retell an anecdote but found it difficult to maintain eye contact and her tone of voice was low. However, 2 sessions later, there was a remarkable improvement about the two issues aforementioned thus a slight change in her hand movements since she was able to maintain a casual conversation with others whilst her whole body was employed to show interest in what others were saying; thus, when she was speaking about an invented life experience, she was not only speaking with words but her whole body was accompanying her discourse and gave to it more sentiment and expressiveness. Ergo, it can be said that based on such results, we have partially reached the expected goal.

Participant B “*Sí, porque son cosas que normalmente no nos enfocamos en mejorar o practicar para volverlo más natural, así que aprendí a interiorizar más mis expresiones y ser*



*más consciente.*” (Yes, as these are things we do not normally stress on to improve or practice in order to make it more natural. In this way, I learned to internalize more my expressions, and to be more conscious.)

As it can be evidenced, she realizes that many movements or expressions are not normally addressed to internalize. She mentions that the session helped her to recognize their own movements/expression and consciously perform them.

Participant B *“Aprendí que puedo comunicar muchas cosas con la mirada, diferentes expresiones que me ayudan a hacer entender lo que quiero.”* (I learnt that I can communicate many things through my sight, different expressions that give support to what I intend to make someone understand).

After finishing the session, she learned that she may use eye contact in her interactions to express better an idea, to give more emphasis to the message she wants to give. All the above considering that eyes may give information regarding people's feelings and emotions.

Participant B *Si, definitivamente, me doy cuenta de lo importante de ser consciente con todos los aspectos que hemos aprendido, y este es el toque final, para dar una imagen profesional, segura y exitosa.* (Yes definitely, I realized the importance of being aware of all the aspects covered and learned. It works to display a more professional image, more confident and successful.)

Participant C *“En la sesión también aprendimos que se puede hablar en un tono en que me escuchen, sin gritar. Esto es bastante importante en mi labor como docente ya que usualmente mi lugar de trabajo es un salon grande con una gran cantidad, así que mi voz tiene*

*que llegar a todos. Me parece importante lo aprendido en esta sesión porque es importante hacerse escuchar pero sin lastimar la voz.*” (In the session we also learned that one can speak in an appropriate tone of voice and volume without it implying one must yell. It is so important to me in my labor as a teacher, usually because my workplace is a really big classroom with many students as well, so my voice should reach all corners and be listened to by everybody. Hence, I deem this useful knowledge as it is important to be heard but also be careful not to self-harm our voice).

*What was the most challenging moment for you during the session? Why?*

Participant B “*Fue manejar los nervios frente a todos, para no dejar que me opacaran al momento de hablar, y poder dar a entender lo que quería.*” (To take control over my nervousness in front of everybody so that I was not missed out at the moment of talking, and to be able to make myself clear with the words I wanted to say.)

This participant is aware of the body reactions she has when addressing audiences, her voice decreases, and the body movements appear to be exaggerated and out of control. However, she is able to manage these aspects since she is already aware of her body; she may transmit the message without feeling blocked in this session.

### **Conclusions**

This classroom project focuses on raising consciousness through theatrical workshops in teachers and teachers in development, and to report behavioral changes of participants' body language features and voice projection. The results obtained from analyzing the data collected reflect notable profits for participants. Adding to this, it was notorious that theatrical workshops also bolster participants' security even if this was not the main focus of the classroom project.

Throughout the implementation of the workshops, we realized that there were a set of tasks that provoked or sparked engagement which took away participants from their comfort zone; consequently, the development of their performance was enhanced as their volatile imagination and optimistic aptitude were enriched. Therefore, their learning outcomes met the expectations of the project objectives. Such activities were improvisation, mimics and storytelling. In the first one, the instructor gave participants a situation real or imaginary, a place, and a character; the participants had to act as if they were in that situation and make an improvisation with the corresponding actions and dialogues. In the second one, the instructor assigned a movie title to one participant, and he had to mimic in order to help other participants guess the movie. In the third one, participants had to think about a fantasy story, and tell the story as if they were part of it, making others believe that it was real. These activities made students feel relaxed since they were funny and enjoyable, they took the risks to explore their creativity and imagination. The above mentioned, helped them to express themselves with security and confidence as well as recognizing the implications of nonverbal communication.

First, the participant C demonstrated an appropriation of knowledge gained from theatrical workshops and raised awareness and confidence not only in her body language but also

in voice projection. For participants B and D, it was notorious how it is possible to develop consciousness and manage nonverbal features. Both participants started the workshop with a good knowledge of nonverbal skills; nevertheless, these participants did not control or use them with awareness.

Now in this paragraph we are going to address the remarkable testimonies of participants in order to highlight the fundamental features developed throughout the whole workshop course that are relevant for their professional profile and life skills. From all anecdotes that we analyzed, we discovered that participants hold strong beliefs in relation to the social implications and effects on them that one can transmit through good posture, eye contact and voice projection. These aspects were considered as a means to communicate confidence within the classroom, to show leadership, authority, and accompany the message that is being transmitted.

Apart from the already aforementioned earnings in regards to the objectives of this drama-based workshop, other benefits arose and were found in the participants' performances. To begin with, those participants whose personality traits indicated being introverted, whose social skills and willingness to participate in the proposed tasks were low, began to present slight behavioral changes in their attitude towards socializing. As it has already been said, unconsciously our bodies are sending messages about our inner feelings and emotions; if one pays enough attention to such signals, may become aware of their own and other's physical and emotional state. Bearing this in mind, as sessions kept going, participants came with a more positive aptitude and displayed more confidence whenever they were inquired to express themselves while being at the center of the stage; hence, affective filters in regards to self-esteem were increased. Moreover, social communicative skills augmented as it was appreciated how

participants became more talkative and their thoughts sparked smoothly when they had to speak about any given topic.

Therefore, based on the aforementioned considerations in relation to what the drama-based workshop and the project itself have attained, we conclude that this project has highly reached the initial expectations about possible outcomes aligned with the teaching and learning objectives. Then, the implementation of a theatrical workshop aimed to underpin and complement the professional growth of teachers in development, aligned with the reported results in other mentioned studies. It serves the purpose of enriching and benefit said population in several ways such as raising body language awareness, increase in self-esteem and confidence when interacting with audiences, and social communicative skills.

### **Limitations**

Due to the current pandemic threat known as Covid-19 which affected the worldwide social and economic affairs and conditions of the global spheres of power, the project encountered new challenges. Eventually, it was necessary to work aligned with contingency measures taken by the Colombian government, which implied a significant impact in the sense of how social interactions were made. Consequently, the imminent danger combined with the strict national measurements taken, caused a national crisis on its workforce, education, social welfare, security, and so on. Such measures provoked limitations on how this project was carried out; for instance, decisions saw a reduction of its scope since not many places were available to implement the project itself. Apart from that fact, the general fear of getting infected generated panic within the population therefore very few wanted to be part of this course.

Moreover, drawbacks in relation to time issues in the planning process and lack of accurate questions to elicit more precise answers were identified. First, taking into consideration the time constraints, the sessions were reduced almost to the half. Second, it was important to reflect about the pertinence of having included instruments that allowed us to collect specific and relevant information of each participant that underpin the quality and quantity of the information collected of the utilized instruments to carry out this project.

Finally, another challenge for the implementation of the theatrical workshops was the space availability since the college was in total quarantine. For this reason, it was necessary to ask different places such as the Instituto de Cultura de Pereira and Teatro taller creativo y lúdico Cuba to allow us to carry out the classroom project.

### **Pedagogical implications**

Theatrical workshop as a classroom project might result in interest for teachers in development who want to study how to teach through theatre, and those interested in the relationship between theatre and professional growth. It might be of interest to those who are seeking for information in regard to promoting and raising body language awareness, the effects on teacher's perception towards a course aimed to bolster said skills, and how such processes can also enhance self-confidence, self-esteem, and social communicative skills.

The idea of implementing theatrical workshops demands a high knowledge of theater in order to manage the different activities depending on the population and scenarios. For this reason, it is important that the person who leads the sessions has experience in this field; if not, an external support is needed to carry out the sessions. Lesson planning implies consideration of participants' personality; if there are shy participants, breaking ice activities and games are useful to break down those barriers. A positive aspect is the material selection since there are plenty of objects that can be used depending on the class objectives; clothing may be used for characterization, balls, ropes, shoes, blindfolds for games, objects for improvisation, among others. There is another important implication which is the scenario, because it needs to be a wide space where participants can move without limitations.

Additionally, the participants need to consider some remarkable aspects to cover the needs for participation in the drama workshops; in other words, they must know that some activities demand physical work as well as critical thinking to fulfil it. In this sense, their attitude

and good disposition at the moment of entering the scenario needs to be appropriate; they must assume the role of an actor or actress keeping in mind that they are also teachers. Bearing this in mind, they need to be respectful, assume suggestions with professionalism, and be creative.

Finally, the time is crucial; therefore, those who want to implement drama workshops and achieve better results regarding nonverbal communication, affective filters, among others, need to spend a minimum two hours per session. These sessions can be conducted weekly and can last from three months onwards depending on the project's objectives and participants' expectations.



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## **Appendix**

### **Appendix A**

Pereira Risaralda, al día X del Mes de XXXXXX 2020

Integrates a cargo Del Proyecto “Theatrical Workshops to Address Non-verbal Features for Teachers in Development”.

Universidad Tecnológica de Pereira

Consentimiento informado

Por medio de la presente autorizo la recolección y análisis de la información suministrada por mi participación en el proyecto a el cual me vinculo.

El único propósito de la utilización de los datos es para su uso netamente académico durante el tiempo el cual dure el proyecto, así también soy consciente de los tipos de talleres teatrales y me hago responsable los posibles riesgos y/o accidentes tales como caídas, golpes y/o demás riesgos leves que pueden conllevar actividades lúdico físicas que son parte de los talleres del proyecto en cuestión.



## Appendix B

The sessions need to be conducted in an empty scenario, participants have to wear comfortable clothes that facilitate their body movement.

Stretching exercises: are made before starting the class to avoid injury, it lasts no more than 15 minutes.



Voice exercises: participants have to produce sound with the vowels a, e, i, o, u, (quietly, loudly, fast, slow) and gesturing a lot.



Space recognition: participants start moving in the scenario, following some commands (jump, clap, crawl, run, walk), and interacting with others.



## Appendix C

Formato de observación

Se han guardado todos los cambios en Drive

Enviar

Preguntas

Respuestas

Formato de observación

Descripción del formulario

El participante logra mantener contacto visual con la audiencia y no la desvía al suelo u otra dirección durante la puesta en escena. \*

1

2

3

LOW PERFORMANCE

☐

☐

☐

HIGH PERFORMANCE

Se identifica una postura erguida, relajada, con pecho elevado, en otras palabras un buen porte; cumpliendo con las premisas enseñadas en clase. \*

1

2

3

LOW PERFORMANCE

☐

☐

☐

HIGH PERFORMANCE

Al tiempo que se comunica el participante, los movimientos de la manos dan la sensación de reforzar y soportar lo expresado oralmente. \*

1

2

3

LOW PERFORMANCE

☐

☐

☐

HIGH PERFORMANCE

El participante maneja un volumen de voz audible y moderada con respecto a la distancia de los interlocutores. \*

1

2

3

LOW PERFORMANCE

☐

☐

☐

HIGH PERFORMANCE



Su expresión facial es coherente con la situación y emoción que pretende transmitir. \*

123

LOW PERFORMANCEHIGH PERFORMANCE

Appendix D

Taller de teatro

Expresión corporal y proyección vocal.

Actividad	Descripción
Calentamiento.	Se dirige el movimiento articular en todo el cuerpo, empezando desde los pies hasta la cabeza.
Velocidad, niveles, distribución.	Los participantes deberán desplazarse por el escenario teniendo en cuenta las siguientes premisas:  Velocidades: 1 (muy lento), 2 (neutro, paso normal), 3 (muy

	<p>rápido, evitando correr).</p> <p>Los niveles: bajo (acostados), medio (postura normal), alto (en los talones).</p> <p>Distribución: deben caminar en todas las direcciones, sin seguir a nadie, llenando los espacios, sin pegarse a las paredes.</p>
“La lleva” monstruo.	<p>En este juego siempre habrá un monstruo (el participante debe darle su propia caracterización y sonido). Su objetivo principal será pegarle la lleva otro compañero y volver a su estado normal, respetando los comandos que se le asignen: velocidad, nivel.</p>
Cadena de acciones	<p>En este ejercicio se distribuyen varios objetos en el espacio.</p> <p>Cada participante debe pasar al frente, elegir un objeto y realizar una acción corta que repetirá dos veces.</p> <p>Luego el siguiente participante debe salir, hacer la misma acción que el compañero anterior (imitando postura, nivel, velocidad), y después elegir otro objeto para proponer su propia acción.</p> <p>Luego sale al frente otro compañero... y así sucesivamente hasta que pasen por todos los objetos.</p>

<p>I-Sha-Sha</p> <p>Energía</p>	<p>Se forma un círculo entre todos. La idea es pasar la energía de la siguiente manera:</p> <p>Un integrante elige un compañero y lo señala con sus manos diciendo I (como si estuviese enviando una onda energía), él compañero que la recibe debe levantar sus manos y decir Sha, a continuación los integrantes de cada lado deben juntar la palma de las manos y dirigir un trazo diagonal hacia la mitad del cuerpo del compañero diciendo Sha al unísono. Quien se equivoque va saliendo del juego.</p>
<p>Vendiendo un producto</p>	<p>En el escenario habrá varios objetos: lapicero, bolsa, piedra, tabla. Cada participante deberá elegir un objeto y tendrá 5 minutos para pensar en 10 cualidades sobre este. Será necesario el uso de la creatividad, ya que debe tener un nombre, función, y características diferentes a las habituales. También será necesario que asuman el rol de vendedores, que usen sus habilidades discursivas y logren convencer a sus compañeros para que hagan la compra de este producto.</p>
<p><b>Session 2</b></p>	

Calentamiento	<p>Los participantes se distribuyen en el escenario formando un semicírculo. Se inicia el calentamiento con movimiento articular desde la parte inferior del cuerpo, hasta la parte superior (dedos de los pies, piernas, cadera, hombros, cabeza).</p> <p>Luego se pide a los participantes que empiecen a mover las partes del rostro, identificando cambios y tensiones.</p>
Los sentidos	<p>Se pide a los participantes que caminen por el escenario, que observen todo lo que hay a su alrededor, que se concentren en las formas, colores, olores, texturas, y que cada vez más hagan un esfuerzo por agudizar sus sentidos. Después, empiezan a hacer ese mismo ejercicio con ellos, y pensar:</p> <p>¿Cómo me estoy desplazando?</p> <p>¿Mis pasos son largos o cortos?</p> <p>¿Mi marcha es lenta o rápida?</p> <p>¿Tengo puntos de tensión corporal? si es así, ¿dónde?</p> <p>¿Mis manos están relajadas o no?</p> <p>¿Cuál es mi postura en este momento? ¿puedo mejorarla?</p>

	<p>¿En qué estoy pensando?</p> <p>Finalmente se pide que sigan caminando y empiecen a observar a sus compañeros, haciéndose las mismas preguntas respecto a ellos.</p>
El asesino	<p>Todos los participantes deben cerrar los ojos, se repartirán algunos roles, uno será policía, otro asesino, el resto será el pueblo.</p> <p>El asesino tiene una señal casi imperceptible que hace con su cuerpo, con esta señal “mata a los demás”, y el policía debe ser muy observador para darse cuenta quién es el asesino.</p> <p>Todos tendrán alguno de estos roles, la tarea es identificar en el lenguaje corporal del compañero qué comportamientos pueden delatarlo como asesino: la mirada, el movimiento de las manos, la postura, la expresión facial, etc.</p>
Congelados expresivos.	<p>Todos los participantes caminan por el espacio, teniendo en cuenta las palabras: máscara, expresividad, acción. Cada que se escuche la palabra “congelado” los participantes deberán buscar un lugar en el escenario para proponer una imagen en congelado,</p>

	<p>donde se haga uso de todo el instrumento corporal, esa imagen debe decir algo, debe mostrar una acción, una expresión facial marcada, una tensión corporal propia de la acción, una postura que sea diferente a la tradicional (persona de pie haciendo algo). Este ejercicio se repite varias veces.</p>
Caracterización	<p>En el escenario habrá una gran variedad de objetos: sombreros, capas, pelucas, muñecos, sombrillas, zapatos, vestidos, gabanes, coronas, plumas, entre otros. Cada participante deberá elegir un objeto, usarlo, y empezar un trabajo de caracterización pensando en ese objeto. Tendrán las siguientes preguntas de apoyo:</p> <p>¿Quién es este personaje?</p> <p>¿Cómo se llama?</p> <p>¿Cómo camina?</p> <p>¿Cómo lo hace sentir ese objeto que lleva puesto?</p> <p>¿Si tiene una corona, puede ser un rey?</p> <p>¿Qué puede estar haciendo ese personaje en este momento?</p> <p>¿Dónde está?</p> <p>Luego deberán tomar otro objeto, y otro, hasta completar 4 en</p>

	<p>total. La suma de todos esos objetos los llevará a construir parcialmente un personaje diferente, con características corporales particulares y una voz.</p>
Presentando mi personaje.	<p>En esta parte, cada participante tendrá que preparar una secuencia de acciones que le permita presentar su personaje, en este ejercicio no se hará uso de la voz, sólo del cuerpo.</p> <p>Se debe mostrar una postura, expresión facial y movimiento particular para este personaje.</p> <p>Cada uno entrará al escenario con su personaje realizando una acción cotidiana y volverá a salir.</p> <p>Al finalizar se analiza lo visto en las propuestas de cada uno: las diferentes corporalidades y lo que deducimos de ellas con respecto a la personalidad, edad, gustos, entre otros.</p>
Improvisación	<p>Este ejercicio se realiza en parejas, con los mismos personajes que se han trabajado. Se les recuerda ser conscientes de los movimientos y caracterización de su personaje, si son similares o no, a ellos mismos.</p> <p>Cada pareja habla sobre su personaje: quién es, cómo habla, qué</p>

	<p>está haciendo. Tendrán 1 minuto para hacerlo. A continuación se pide que improvisen una situación, escena, en la que estos dos personajes tengan que interactuar.</p>
<b>Session 3</b>	
Calentamiento	<p>Se hace movimiento articular, desde la parte inferior del cuerpo hasta la parte superior.</p> <p>Se pide a los participantes que caminen por el escenario en diferentes niveles (alto, medio, bajo), y en diferentes velocidades, 1, 2, 3 (lento, normal, rápido).</p> <p>Después deberán identificar tres comandos:</p> <p>Velocidad: deben caminar lo más rápido que puedan, sin correr.</p> <p>Acción: deben hacer uso de su instrumento corporal, para representar una acción.</p>



	<p>Resistencia: deben hacer plancha (apoyados en pies y codos, casi tocando el piso, espalda derecha y mirada hacia el frente, enfocada en los compañeros).</p> <p>Al escuchar la palabra, deben ejecutar la acción correspondiente.</p>
Exploración	<p>En esta parte, los participantes van a enfocarse en la respiración, caminando por el escenario, haciendo contacto visual con sus compañeros.</p> <p>Cada cierto tiempo se les asignará un lugar: playa, selva, nevado.</p> <p>Los participantes deberán utilizar su cuerpo para mostrar si al pasar de un lugar a otro (imaginariamente), cambia la textura del piso (rocoso, fangoso, pastoso), la temperatura (frío, calor, viento), el contexto (una cabaña, una cueva, una montaña, una casa), las personas (están solos, acompañados).</p> <p>En esta fase no habrá diálogo; sin embargo, su expresión</p>

	<p>corporal es la encargada de transmitir los mensajes acerca de ese lugar específico.</p> <p>Se les sugieren velocidades y niveles. Se hacen los siguientes comentarios de apoyo:</p> <p>Están caminando rápido, están de afán, van tarde para una entrevista, no encuentran unos documentos importantes y se desesperan.</p> <p>¿Quiénes son ustedes?</p> <p>¿Qué pasa si no llegan temprano?</p> <p>Observen, identifiquen cómo están caminando, como es su postura, como es el movimiento de sus manos, como es su expresión facial.</p> <p>Después se les pedirá que sigan caminando mientras se les da una emoción: alegría, tristeza, desesperación, confusión, ira,</p>
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	<p>sorpresa.</p> <p>Cada participante debe asumir esa emoción, hacer contacto visual y transmitir ese sentimiento.</p>
Improvisación	<p>Los participantes trabajarán en parejas en un ejercicio de improvisación, en el cual simulan estar en el mismo lugar e inician una interacción.</p> <p>El diálogo está permitido y deben contarnos una historia corta, que tenga inicio, nudo, y desenlace.</p> <p>Cada participante tendrá la oportunidad de improvisar de acuerdo a cada contexto elegido.</p> <p>Es necesario que establezcan contacto visual entre los participantes implicados, que analicen las expresiones faciales del otro, y los detalles que pueden llegar a transmitir con su expresión corporal.</p>
Mímica	<p>Habrán un total de 20 nombres de películas, cada participante tendrá que pasar frente al resto de compañeros, se le asignará un</p>

	<p>nombre, y esta persona tendrá 2 minutos para que los demás identifiquen el nombre correcto.</p> <p>Será necesario que haga uso de todo su lenguaje corporal, de manera consciente y precisa, para que los demás entiendan qué quiere decir.</p> <p>No podrán haber sonidos, o elementos externos de ayuda, únicamente el cuerpo.</p>
<b>Session 4</b>	
Calentamiento	<p>Se realiza movimiento articular desde los pies hasta la cabeza.</p> <p>Los participantes deben trotar por todo el escenario, respetando el espacio entre ellos, en varias direcciones, evitando seguir al otro.</p> <p>Los participantes deben mover cada parte de su rostro (ojos, nariz, boca, lengua, cejas....), durante 5 minutos a modo de preparación facial, luego deben formar un semicírculo en el escenario.</p>

Voz	<p>Se inicia calentamiento vocal.</p> <p>Cada participante deberá inhalar y exhalar varias veces concentrándose en el flujo de aire (10 repeticiones).</p> <p>Luego se realizará la exhalación en 10 segundos, se retendrá el aire 5 segundos, y se volverá a exhalar en 10 segundos (5 repeticiones).</p> <p>Los participantes producirán los siguientes sonidos:</p> <p>“mmmm” (juntando los labios).</p> <p>“nnnnnn” (con la boca ligeramente abierta y la punta de la lengua ubicada detrás de los dientes superiores).</p> <p>“Gaaaaa” (con la boca entreabierta).</p> <p>“Brrrr” (con los labios juntos, simula el sonido de un carro</p>

	<p>emitido por un niño cuando juega, debe sentirse la vibración en los labios).</p> <p>“Sh, sh” (con la boca entreabierta, la punta de la lengua se ubica en el paladar, detrás de los dientes superiores, y se emite el sonido similar a un escape de aire).</p> <p>A,e, i, o, u (se produce el sonido correspondiente a cada vocal, exagerando la apertura de la boca).</p> <p>Después deberán inhalar, y exhalar produciendo el sonido correspondiente a cada vocal hasta que se acabe el aire. Por lo tanto, será un sonido prolongado.</p>
<p>Contando cuentos</p> <p>Parte 1.</p>	<p>Se pedirá a cada participante que prepare una historia para presentar a los demás. Esta historia no debe durar más de dos minutos, puede ser real (anécdota), modificada (un cuento, mito popular con variaciones), o completamente inventada (fantasiosa).</p>

	<p>Se pedirá que hagan uso de su herramienta corporal para dar expresividad a la historia, y que tengan una buena proyección de voz, para que todos puedan escuchar.</p>
Sonidos	<p>Los participantes elegirán un lugar en el escenario, uno de ellos deberá emitir un sonido cualquiera, audible para todos, los demás cerrarán los ojos.</p> <p>Quien emita el sonido estará desplazándose, cambiando de lugar, los demás identificarán el sonido y lo seguirán.</p> <p>Deben tener el imaginario de estar llamando a los demás con su sonido, cada vez que alguien tenga este rol, debe buscar un sonido diferente, innovador, creativo.</p>
Propiedades de la voz	<p>Se les presenta a los participantes los siguientes ejemplos sobre las características de la voz:</p> <p>Volumen: audible, sin necesidad de gritar.</p> <p>Ritmo: cadencia, estructura de las expresiones orales (pausas entre letras, sílabas, palabras).</p>

	<p>Velocidad: hablar rápido, lento.</p> <p>Tono: Acariciador, sarcástico, malicioso, enojado.</p> <p>Con esto en mente, los participantes caminarán por el escenario, deberán trabajar en equipo para crear un ritmo.</p> <p>El ritmo se crea haciendo uso de su cuerpo (juntando las manos, golpeando la pierna, el pecho), del espacio (golpeando el suelo con los pies, o las manos), y de la voz (teniendo en cuenta la velocidad, el tono, volumen).</p> <p>Debe ser un ritmo agradable, musical, que irá aumentando en volumen poco a poco, hasta que se logre uniformidad. Cada participante deberá ajustar el volumen de su voz para proyectar ese sonido hasta donde sea posible, sin necesidad de gritar o lastimar la voz.</p>
<p>Contando cuentos</p> <p>Parte 2.</p>	<p>Los participantes deberán retomar el cuento del inicio.</p> <p>Agregando diferentes volúmenes, tonos, y velocidades, para enriquecerlo.</p>



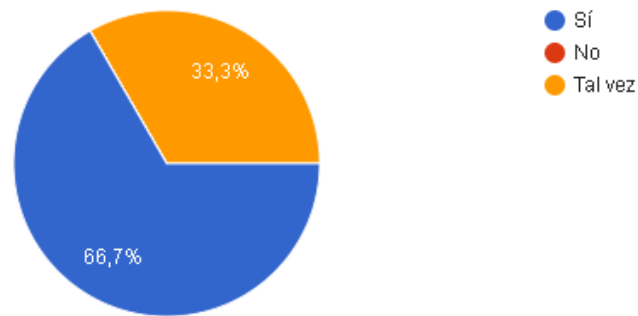
	<p>Se ejemplifica que pueden bajar la voz o hacer una pausa para generar suspenso.</p> <p>Que pueden decir una palabra con lentitud para hacer más énfasis.</p> <p>Que pueden darle un tono de sorpresa, intriga, molestia, temor.</p> <p>Cada participante presentará el ejercicio con las modificaciones correspondientes, con una duración máxima de dos minutos. Al finalizar, se les preguntará:</p> <p>¿Cómo se sintieron esta vez?</p> <p>¿Identifican qué partes cambiaron? ¿Sienten que los cambios dieron otro matiz a su cuento o no?</p> <p>¿Sintieron diferencia en las historias de sus compañeros?</p> <p>¿Consideran que ha habido un cambio desde la primera clase hasta ahora?</p>
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## Appendix E

La sesión de hoy se enfocó en el manejo de la voz (proyección, ritmo, velocidad, tono).  
¿Crees que es necesario abordar estas habilidades en nuestros salón de clases?



3 respuestas



¿Qué fue lo que más te gustó y por qué?

3 respuestas

El ejercicio de los niveles de la voz

Me gustó el hecho de trabajar la proyección de voz ya que considero que este un aspecto que esta directamente relacionado con la seguridad en nosotros mismos y de lo que decimos.

Las actividades donde debamos proyectar nuestra voz en distintos tonos para ver hasta donde podiamos llegar a hacernos escuchar

¿Cómo puedes aplicar lo recién aprendido en esta sesión en tu labor como docente?

3 respuestas

Se puede aplicar para llegarle a los estudiantes y dejar más claros ciertos mensajes

En la sesión también aprendimos que se puede hablar en un tono en que me escuchen, sin gritar. Esto es bastante importante en mi labor como docente ya que usualmente mi lugar de trabajo es un salón grande con una gran cantidad, así que mi voz tiene que llegar a todos. Me parece importante lo aprendido en esta sesión porque es importante hacerse escuchar pero sin lastimar la voz.

En que es muy necesario saber como proyectamos nuestra voz frente a los estudiantes dar distintas entonaciones y hacer las clases más interesantes para ellos, hacerlas dinámicas y seguras.

¿Qué fue lo más desafiante para ti en la sesión? ¿Por qué?

3 respuestas

Utilizar el espacio y proyectar la voz a la vez por el control de la respiración

La práctica de las vocales me pareció bastante desafiante ya que yo no estoy acostumbrada a hablar con un tono de voz alto, usualmente suelo hablar con un tono de voz bajo.

mantener los tonos en los ejercicios largos, perdía la concentración y comenzaba a bajar el tono,

¿Considera qué aprendió algo nuevo hoy en la sesión? ¿Qué aprendió?

3 respuestas

Sí, cómo proyectar la voz sin gritar

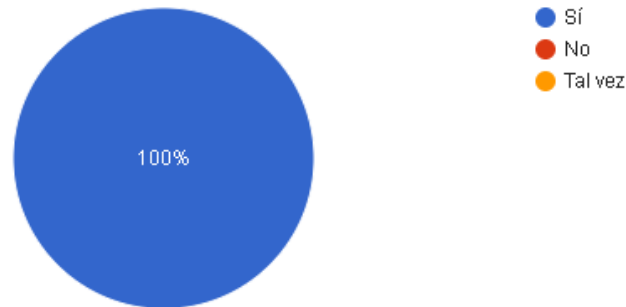
Sí, aprendí sobre el calentamiento de la voz y la importancia de tener una buena proyección de voz.

Sí, definitivamente, me doy cuenta de lo importante de ser consciente con todos los aspectos que hemos aprendido, y este es el toque final, para dar una imagen profesional, segura y exitosa.

¿Crees que los temas abordados en la sesión te ayudan a dar uso consciente de tu voz?



3 respuestas



¿De qué manera?

3 respuestas

Pues básicamente para hacer uso de los diferentes niveles y como pueden dar diferentes intenciones a la hora de transmitir un mensaje

Ahora soy más conciente al momento de hablar con las personas sobre si estoy usando el tono de voz adecuado, si el esta bien, etc.

## Appendix F

De los siguientes aspectos que compone el lenguaje no verbal. ¿cuáles considera se le dificultan más cuando al interactuar con otros? (seleccione 2)

6 respuestas

